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199, Regent Street, London, W.

VOL. XXXIII., No. 389.]

MAY 1, 1903.

[PRICE 2d.; PER POST, 2½d.

BEETHOVEN'S PIANOFORTE SONATAS.*

THE literature of the pianoforte is extremely rich, and for whatever that instrument may lack in the way of sustaining tone or colour, compensation is made by the quality of the music written for it.

Accepting the pianoforte as the modern representative of the harpsichord or clavichord—and, looking at the matter from quite a practical point of view, one is justified in so doing—there are two collections which surpass in interest and importance all else that has been written for the instrument. The one consists of Bach's 48 Preludes and Fugues, bearing as title "The Well-tempered Clavier"; the other of Beethoven's 32 Pianoforte Sonatas. It is impossible to overrate the importance of the "48," yet in one way the Sonatas appear to us more interesting. Some of the Fugues are, no doubt, finer than others, yet all of them are so wonderful in structure, and the balance between intellect and emotion is everywhere so admirably preserved, that they seem to be the creations of some supernatural being rather than the products of human ingenuity. In Beethoven's Sonatas there is, of course, also, the mystery of genius, but there is a stronger personal element. We see in them reflections of the composer's thoughts and feelings; we can trace the growth of his intellect, and the ever-increasing seriousness of his nature, produced by the difficulties which the great idealist encountered in the battle of life, and by the calamity of deafness which gradually robbed him of the society of his friends and helped to turn him into a moody, melancholy man. But although, as stated above, the personal element comes out strongly in his works, there were times when he seemed to forget himself and his miserable surroundings. During some of the most unhappy periods of his life were written works of singular beauty and brightness. In the symphonies Beethoven was more objective; he depicted the life of a hero, the varied feelings aroused by Nature in her calm and in her terrible moods, or the joy inspired by the poet's dream of a universal brotherhood; in his Sonatas, on the other hand, his thoughts turned more on himself—they form, as it were, his autobiography.

In some instances the composer himself has given the clue. We know by the dedication of the Sonata in C sharp minor that he was sad and agitated owing to a love disappointment; and by that of the Sonata in E flat, Op. 81A, that he felt the sorrow of parting from a friend and afterwards the joy of meeting him again. In most instances, however, the key to the mood and meaning of the music is not given, yet we can

feel that he was expressing some personal joy or sorrow, some state of hope or despair, or experiencing some outburst of anger. It would be foolish to attempt any explanatory programmes; but we believe both from what the master himself said about writing to pictures in his mind, and from the character of the works themselves, that he was not a mere music maker, but a true tone-poet.

We have before us the first fifteen Sonatas in this new edition—i.e. almost the half of the whole collection. It must be remembered that at the outset of his career Beethoven had to master the technique of his art, to pay attention to form, and to study the works of his predecessors, among whom principally Mozart. Hence in the first three Sonatas (Op. 2, Nos. 1, 2, and 3), we do meet with some music-making, though of the best kind, yet in the slow movements of the second and third the composer already gives us foretastes of deeper work. Again, in the first three movements of the fourth Sonata (Op. 7) we find true heart music. It is worth noting that in the opening *allegro* the time-honoured repeat of the exposition section is discarded, and though this may seem a small matter it shows independence of thought; he did not intend to be the slave of form. And, viewing the whole of the Sonatas, we perceive that Beethoven had not come to any definite decision to abolish the repeat, but that at times he felt that it was not desirable. So, too, with the character and number of the movements: he followed no fixed rule; they were, no doubt, for the most part determined by the picture in his mind. We spoke above of Mozart as his model, and perhaps there is no more striking illustration in the Sonatas than the one in C minor, Op. 10, No. 1. Beethoven is said to have declared that in the three Sonatas, Op. 31, in G, D minor and E flat, he was opening new paths. Sayings of great men which have been handed down by friends or pupils must always be accepted with a certain reserve. The tone of voice, the nature of the conversation which prompted this or that remark, cannot be reproduced in the mere words; they offer the letter, but often without the spirit. In scientific books, where careful explanations are given, writers may succeed in clearly conveying what is in their minds; but words spoken on the spur of the moment—and with Beethoven, no doubt often half in jest, half in earnest—must not be taken too literally. Those quoted above seem to apply most admirably to the D minor, but surely not to the first, and scarcely to the third.

Something, however, must be said about the present edition. Hans von Bülow had made a special study of the Beethoven Sonatas; he was not only a great interpreter of them, but the comments in his own edition of the later numbers show critical

* Beethoven's Pianoforte Sonatas, edited by Giuseppe Buonomieci. London : Augener & Co.

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acumen and wonderful insight into the true character of the music. There are some who think that he was occasionally open to the charge of over-editing; that he would have done better always to leave Beethoven's text untouched. Every suggestion of Bülow's, whether as regards text, phrasing, or fingering should not, perhaps, be unreservedly accepted; but no one can make use of his edition without feeling that as guide to the interpretation of the music he is a man whose knowledge was great, and whose sole desire was to present it in the way which he thought best in accordance with the master's intentions. The mere printed text of the music is not sufficient, except perhaps for the few players who are able, as Bülow himself was, to discover the spirit underlying the letter. For the text itself is imperfect. It is known as a matter of history that Beethoven himself was dissatisfied. More than once he himself seriously thought of publishing a special edition of his pianoforte works, and in the earlier ones he intended to make alterations, and to supply various phrase and expression marks which were wanting. In Moscheles' Life of the composer we read that "his determination to undertake this task was influenced by the consideration of three important, and, indeed, necessary objects, viz.: first, to indicate the poetic ideas which form the groundwork of many of these Sonatas, thereby facilitating the comprehension of the music and determining the style of its performance; secondly, to adapt all his previously published pianoforte compositions to the extended scale of the pianoforte of six and a half octaves; and, thirdly, to define the nature of musical declamation." From descriptions of particular movements in the volume from which the above is taken, particulars as regards Beethoven's mode of phrasing certain passages and accenting certain notes, we can easily perceive the importance he attached to musical declamation.

The master proposed—and, as stated, more than once—to carry out this idea, but, occupied with new and great works, and troubled with worries of all kinds, he never found the necessary time. What he failed to accomplish, Bülow partly essayed, and now we have a first instalment of the whole set of Sonatas under the editorship of Signor Buonamici, a gifted pianist and an experienced teacher. Moreover, as pupil of Bülow, whom he finally succeeded as teacher at the Munich Conservatorium, Buonamici came under the very best influence for gaining knowledge of the letter and spirit of Beethoven's music. In profiting, however, from the "invaluable teaching" of Bülow, the editor has thought out matters in an independent manner. In some passages—as he himself tells us in his preface—"where my fingering differs from that suggested by Bülow, the cause does not lie in any presumptuous idea of giving a better one, but solely in view of special circumstances in the conformation of the hands or even of the arms."

The copious fingering, indeed, is a prominent feature in this edition. It will be found of the greatest assistance to students. Some players set little store on good fingering provided for them, but by so doing they show how little they think of the meaning of music; sound fingering helps towards good phrasing and good expression. Some of it in the present edition is characteristic. The changes of finger on the same notes, for instance, as in the Largo of Op. 7, seem at first to give more than necessary trouble, yet when the fingers have become accustomed to them a smooth organ-like tone is the result. To enter into detail respecting the fingering or other careful signs of editorship in the various Sonatas would be tempting, though perhaps trying to the patience of the reader. Practical acquaintance with them will be the best proof of their excellence.

It is evident from the Moscheles quotation that Beethoven meant to make changes in his earlier Sonatas owing to the extension of the keyboard which had taken place since they were first published. To name only one: in the Sonata in D, Op. 10, No. 3, in the last line of page 4, the composer was obliged to break the form of his octave figure. The extended figure he evidently would have written is indicated in small notes above the stave; thus what he actually wrote is left

untouched, and in many instances it is interesting to see the ingenious manner in which the composer coped with a practical difficulty which stood in his way.

The remarkably clear print and careful get-up of this new edition deserve full recognition. Later on something will have to be said about the later Sonatas, in which comparison will, of course, inevitably be made with the Bülow edition, and a fine opportunity therefore offered of testing Signor Buonamici's individuality, for while admiring his teacher he is no imitator.

J. S. S.

BEAUMARCHAIS AND THE OPERA.

THE perennially interesting subject of the union of poetry and music in opera has been voluminously treated from every possible standpoint, and particularly from the historical. We cannot discuss Wagner without harking back to Gluck; and from Gluck it is an easy transition to the aesthetic literature of the seventeenth and eighteenth centuries—to Rousseau, and Diderot, and La Bruyère, and Voltaire, and Planelli, and Arteaga, and Algarotti, and Scheibe, and everyone else who discussed the problem of the amalgamation of music and poetry, down to the beginning of it all in Caccini and Peri. The bulk of this matter is, I think, now fairly well known to most students of the history of the opera; but it seems to me that rather less than justice has been done to Beaumarchais' contribution to the argument. Towards the end of his literary career—after he had delighted Paris with his "Barbier de Séville" (1775) and his "Mariage de Figaro" (1784), and before he had worked the Figaro fountain quite dry in "La Mère Coupable" (1792-1797)—he collaborated with Salieri, in 1787, in an opera entitled "Tarare." For this somewhat illegitimate offspring of his many-sided talent he had a special affection; and in a preface to the libretto he entered at some length into an exposition of his motives, with a view to showing how near he had come to solving the difficult problem of opera. His play is deplorably dull reading, but his preface contains much original reflection, and is not only interesting to the antiquarian, but really illuminative to the aesthetician. Most curious of all the points in it, perhaps, are one or two in which he seems to anticipate the later theorizing of Wagner.

Beaumarchais himself appears to have been a competent musician. In his early days he had given musical instruction to the daughters of Louis XV., and besides having a reputation as a skilful harpist, he is credited with having indulged in a little composition now and then. This faculty of his inspired him with a certain confidence in his ability to throw fresh light upon the problem of opera. "M. Salieri," he says, "is a born poet, and I am a bit of a musician. Never, perhaps, will success be achieved without the concurrence of both of these." He begins his preface, then, with an inquiry as to the reason for opera being universally considered, at that time, one of the most stupid and uninteresting of spectacles. Everything, in that age of reason, was being examined critically by men of penetrating intellects, seeking ever new paths of improvement; he, for his part, will try to do something to raise opera out of the mire of sloth and banality into which it has fallen. To this end he will analyze the constituents of this form of art. "It is not of the art of singing, nor of the talent of modulating well, nor of the combination of tones, nor even of music in itself that I wish to speak: what I want to do is to examine the action of poetry on music, and the reaction of this latter on the poetry of the stage, as regards the works in which these two arts are combined. It is not so much a question of a new opera as of a new means of making opera interesting." Like Wagner, he attributes the failure of the opera to the fact that while it is necessarily composed of several powerful factors, these factors are not made homogeneous by being blended in the proper proportions; and, again like Wagner and like Gluck, he

finds that music has been trying to take the leading place without considering the due claims of its colleagues. According to Beaumarchais, the various elements of opera, in the order of their importance, are (1) the drama itself, containing as it does the mass of what is meant to hold the interest of the audience; (2) the beauty of the poem, or the manner of narrating the events; (3) the charm of the music, "which is no more than a new expression added to the charm of the verses"; (4) the dance, "the gaiety and elegance of which can embellish certain frigid situations." We seem to be listening to Wagner himself when the author goes on to say: "But by a strange inversion peculiar to the opera, it seems as if the drama were nothing more than a *banal* means to an end; a pretext for helping to show off everything with which it has no concern. Here the accessories have usurped the first place, while what should be the foundation of the thing is only a feeble accessory; it is the embroiderer's canvas, which everyone works upon according to his fancy." The public has been unable to hear the words in opera, and so has turned for compensation to the music; then, finding that this has only half an interest without the informing sap of the poem, the public has resigned itself to the dance, thus giving to the least important of the four factors of the opera the first place of honour.

All the boredom at the opera, of which so many writers of that day complained, must be attributed, says Beaumarchais, to this one primal defect—that music was taken upon its shoulders too much of the general burden of expression. "There is too much music in the music of the theatre;" as the forcible Gluck put it, "our opera reeks with music." Now, music in opera should stand in precisely the same relation as poetry stands towards speech; that is, given a certain thing to be conveyed from one intelligence to another, the beauty of *versé* is simply a means of making this thing more interesting, more welcome; and music should be content to adorn this fundamental something just as poetry is content to do so. In the stage drama, poets have felt that they could not possibly permit their purely poetical faculties to run absolute riot on their own account; they have seen that "in order to keep up the spectator's interest, they must soften, they must tone down, their dazzling poetry, and bring it into closer touch with the natural, since the interest of the spectacle exacts a simple and naïve verity that is incompatible with this opulence." The dramatic musician must hold himself back in the same way. "If it is true, as no one can doubt, that music is to opera what verses are to tragedy, an expression more ornate, a more powerful manner of expressing the sentiment or the thought, let us beware of abusing this kind of affectation, of putting too much wealth into this mode of painting. A vicious abundance stifles the truth, extinguishes it; the ear is sated and the heart remains untouched." If the musician really thought about his share in the compact, he would see that his duty is simply to render the poet's thoughts into a still more harmonious language—"to give these a more weighty expression, not to make of his own music a separate structure." At present, "while the poet, sparing of words, strives to make his style concise and to concentrate his thought, the musician, on the contrary, drags out the syllables, drowns them in trills, deprives them both of force and of sense. Thus the poet pulls one way, the musician another; one does not know which to follow; we are seized with a fit of yawning, and sheer boredom drives us from the theatre."

Then Beaumarchais makes a curious anticipation of Wagner's theory that the most propitious field for the music drama is the myth, because here the action and the motives are so simple as not to interfere with the due activity of the music, while in historical subjects the "purely human" qualities of the art have to struggle against an overwhelming multiplicity of detail. "It appears to me," says Beaumarchais, "that historical subjects are less appropriate to opera than imaginary subjects." He puts in a momentary protest against the abuse of the mythological in his own day—against those

operas in which the *dénouement* comes about through the intervention of the gods, and in which the absence of real human interest always leaves the heart unmoved. The non-historical, interpreted in this sense, can only lead to failure in opera. His reasons for preferring the imaginary to the historical subject are quite clear, and agree very well with those of Wagner himself. Music, it is well known, can only make its due effect by renouncing the great number of situations or motives afforded it by poetry, and by lavishing all its wealth of expression upon two or three of the more important of these. Beaumarchais points out that since the slower speech of music makes an extended system of dramatic development impossible, the spectator's interest must be concentrated on broad masses, that should be at once forcible and lucid. In order to achieve this happy mean between poetical drama and music, he thinks the librettist should fix upon a subject midway between "the marvellous" and "the historical," preserving the advantages of each with the disadvantages of neither. And, again like Wagner, he strives to give music a clearer field by escaping from the realistic present into the imaginative past, or, at all events, from the society we see around us every day to a society that permits the musician to give a free rein to his fancy. Wagner achieved this escape by having recourse to the myth; Beaumarchais looks to the romantic East for the expansiveness, the freedom he cannot find in the subjects of his own time and place. "In my opinion," he says, "the manners of highly civilized states are too methodical for theatrical representation. Oriental society, being more strongly diversified and less familiar to us, affords the mind a freer course." Hence he lays the scene of his own opera-book "near the Persian Gulf." Unfortunately, his blending of the known and the unknown, the realistic and the imaginative, is sometimes far from successful; and a libretto that brings before us such a mixture of characters as this—

"Atar, King of Ormus, an ungovernable and ferocious despot.

"The Genius who presides over the reproduction of beings (Nature).

"The Genius of Fire, residing in the sun, the lover of Nature.

"Calpigi, chief eunuch of Atar, a European slave, a former singer in the Italian churches, intelligent and gay.

"Spinette, a European slave, wife of Calpigi, a Neapolitan cantatrice, intriguing and coquettish."

Such a libretto can hardly be taken seriously. The theory of Beaumarchais is really very intelligent, but it works out deplorably in his own practice.

Finally, we see from his little preface how thoroughly he was imbued with the idea of the eighteenth century that the true model of the musical drama must be sought in the performances of the ancient Greeks. "My friend," he says to his collaborator Salieri, "this enfeebling of the thought, this effemimation of the phrases, in order to make them more musical, is the real source of the abuses which have ruined the opera for us. Let us dare to raise music to the level of a nervous and well-constructed poem; we will thus restore to it all its nobility; we will attain, perhaps, to those grand effects so much vaunted in the representations of the Greeks." And again, "You have helped me to give to the French public an idea of the performances of the Greeks, as I have always imagined these to have been." Like other aestheticians of his time, he desired to create a "speaking melody," a kind of music that should approach as closely as possible to speech without losing the essential charm of music. Others besides Beaumarchais have sought this ideal musical-dramatic medium, from Peri to Wagner; few have succeeded in capturing it for more than a moment. The problem of the perfect compromise between poetry and music in opera still awaits solution. "There cannot, never will be, a good opera," said Boileau to Racine; "*music cannot narrate.*" Beaumarchais quotes the remark and argues against it, but it contains a more profound truth than he imagined. Looked at in the light of modern aesthetics, it

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illuminates for us the causes of so many failures to make the texture of opera homogeneous throughout—the double difficulty of putting a drama together without a certain amount of non-lyrical substance to hold the lyrical portions together, and of re-thinking this non-lyrical matter in terms of music. That Beaumarchais did not see the force of this dilemma is not surprising in view of the fact that Wagner himself came to grief over it time after time. But, setting this aside, it remains true that the preface to "Tarare" is a singularly clear analysis of some of the main elements of the operatic problem, deserving to be read along with the prefaces of Gluck and the other aesthetic literature of that epoch. It is certainly the best contribution of the French mind to the discussion.

ERNEST NEWMAN.

THE SONGS OF HENRY PURCELL.

In his *Ingeniorum discrimina* Ben Jonson remarks how "some that turn over books and are equally searching in all papers, that write out of what they presently find or meet, without choice; by which means it happens that what they have discredited and impugned in one week, they have before or after extolled the same in another. . . . These in all they write confess still what books they have read last; and therein their own folly so much, that they bring it to the stake raw and undigested; not that the place did need it neither, but that they thought themselves furnished, and would vent it."

I confess the work I read last to be Purcell's "Orpheus Britannicus," but the reader will, I hope, believe me when I protest that I do not "bring it to the stake raw and undigested." Still, I candidly admit, after reviewing in my mind for perhaps the thousandth time some of the best songs in this wonderful collection, the question remains, What is it that invests these melodies with such vitality? Is there something of the majesty of Bach, the spontaneity of Handel, the grace of Mozart, and the spiritual touch of a Schubert or a Wagner? I invite the student of Purcell to consider if these be some of the qualities discernible in the songs of Purcell.

That clever dog Dr. Burney (to adopt Dr. Johnson's characteristic phrase) wrote of Purcell that he was "as much the pride of an Englishman in music as Shakespeare in productions for the stage, Milton in epic poetry, Locke in metaphysics, or Newton in philosophy." The utterance is probably more true than such smart sayings usually are. It is a matter for regret that neither Burney nor Hawkins exerted themselves to collect material for a life of so interesting a man. The habit of the day was against it. This is well shown in the case of Johnson when writing the "Lives of the Poets." "Sir," said Boswell, "I have been at work for you to-day. I have been with Lord Marchmont, who will call on you to-morrow, and communicate all he knows about Pope." To which Johnson replied, "I shall not be in town to-morrow. I don't care to know about Pope." And on Mrs. Thrale observing, "I suppose, sir, Mr. Boswell thought that, as you are to write Pope's life, you would wish to know about him," the Doctor, quite unabashed, replied, "Wish? Why, yes; if it rained knowledge I'd hold out my hand; but I would not give myself the trouble to go in quest of it." More remarkable still is the light-hearted manner in which the learned Doctor's friend Goldsmith approached history. It was remarked (by Johnson) of Goldsmith, who had received 800 guineas for a "Natural History," that if he could tell a horse from a cow that was the extent of his knowledge of zoology. Not to labour the point, however, it is clear that if Johnson and Goldsmith troubled themselves so little with accurate research, musical historians like Hawkins and Burney, following in their steps, did not attempt more than a compilation of loose gossip, mixed with a small amount of real fact. And with this we must now perforce be content.

Purcell died in his house in Dean's Yard, Westminster, November 21st, 1695.* It was pretended that the immediate cause of his illness could be traced to his wife having barred the door to him in consequence of late hours. In his will, however, Purcell leaves everything to his "loving wife, Frances Purcell," and makes her sole executrix. In the preface to the "Orpheus Britannicus," which was issued in 1698 by Mrs. Purcell in conjunction with that notable publisher, Henry Playford, there is the following:—

"There are few (I believe) who are furnished with larger or better supplies of Comfort from this Science, than he has left me in his own compositions, and in the Satisfaction I find that they are not more valued by me (who must own myself fond to a Partiality of all that was his) than by those who are no less Judges than Patrons of his Performances."

A "last and best performance in music" in this preface refers one only vaguely to Sir Robert Howard's lyrics, some of which, like the air "I attempt from Love's sickness" from "The Indian Queen," are as well known as anything Purcell ever set. The last piece, however, that he composed, "it being in his sickness," was the great song "From rosy bowers," written by Tom Durfey.

There are some eighty songs included in the first edition of the "Orpheus Britannicus." Following the custom of the day—and it must be remembered that music-printing was almost a new thing—the songs were for the most part set up in two staves, the singer being accommodated with the one, while the accompanist had merely the aid of a bass figured. Let it also be remembered that the pianoforte was not yet invented, and the keyed instrument used had little or nothing of its character. The book itself mentions the bass being for "organ, harpsichord, or lute." To take the song "I attempt from Love's sickness" as an example. This is set in the key of A, and, as is not unusual in old music of the period, it is written with only two sharps by way of signature. Editors, not always the most scrupulous race as regards music, have sometimes added the missing sharp, as it appeared to them desirable. Hatton's well-known edition of this song, though a really effective one, has quite a different bass, and in two places, at least, gives a different reading of the melody. On the other hand, Dr. Cummings, in his twelve songs of Purcell, reproduces both bass and air with much greater accuracy, but he does not improve the text with his lavishly sprinkled pauses. The modern editor is indeed in an awkward plight. If he issue the book as it stands, very few amateurs would be able to make use of it. If he put a single note in not there before he is suspected of tampering with the composer he pretends merely to be editing. The truth usually lies in the middle. Some of the sounds freely used in Purcell's day cannot be written now. His great strength lay in his wonderful melodic invention. This being so, an edition in which the spirit of the work rather than the letter is duly considered, as regards the accompaniments, would prove of real though of untried value. There is one matter that will probably always militate against the likelihood of the complete songs of Purcell ever being published, and that is the great length of some. In the well known song, "Let the dreadful engines of eternal will"—to quote an example—from the first part of "Don Quixote," copied into the "Orpheus Britannicus," there is a movement (which extends the song very considerably) not included in Dr. Eaton Fanning's popular edition. Possibly the words have something to do with this. They continue as given below:—

"When a woman Love pretends
 'Tis but till she gains her ends,
 And for better and for worse
 Is for marrow of the purse.
 * * * * *

* Sir Frederick Bridge, in the *Musical Times* of November, 1895, casts a doubt upon this generally accepted tradition.

They are all contrived in spite,
To torment us, not delight,
But to scold and scratch and bite,
And not one of them proves right.
But all are witches by this light;
And so I fairly bid 'em and the world Good-night."

The setting is by no means inferior to the former part of the song. Indeed, the "Good-night," oft-repeated in Purcell's own peculiar way, has a very quaint effect. Another long but fine song is the setting of Durfey's words "Blow, Boreas," a composition recalling in many points the piece entitled "The storm," the air of which appears in "Wit and Mirth" (Vol. II., p. 58), 1719. "Bess of Bedlam" (or "From silent shades") is another of the songs which will tend to immortalize the volume under discussion. Reverting to the words quoted above, it may be remarked that they are by no means an isolated specimen of versification. Purcell, like Schubert in a later day, could set anything to music. The dullest, most prosaic piece of doggerel has more than once been illuminated in these pages by the magic touch of genius. An interesting experiment is that of "A song with hautboys"—namely, "Seek not to know what must not be revealed." Here the two hautboys play an introduction of some twenty-seven bars, with a bass for harpsichord, lute, or organ. The second hautboy has then finished with the song, not another single note falling to his lot. A curiosity—and, it must be admitted, a disappointing one—is the well known "May her blest example,"* in which Purcell employed the old Northern air "Cold and raw" as a ground bass. It is scarcely effective, however, for though the melody, taken alone, is excellent, it agrees but ill with the bass, which, it must be confessed, is only a poor version of the old folk-song indicated. In the composition of "Genius of England" Purcell has employed a trumpet, which, says Sir John Hawkins, is the first instance of a song with symphonies for that instrument. The same writer adds that Purcell had a friend, a trumpeter, one John Shore, "who by his great ingenuity and application had extended the power of that noble instrument, too little esteemed at this day, beyond the reach of imagination, for he produced from it a tone as sweet as that of a hautboy." A remarkable song is the one entitled "O let me weep," which is formed on a ground-bass, and in its deep pathos recalls the song of Dido, "When I am laid in earth," from the same composer's "Dido and Eneas." There is, further, in the "Orpheus Britannicus," a copy of "Britains, strike home," a song which is printed as a new addition to the edition of 1706, and described as "a two-part song," though in "Bonduca," the opera from which the piece is drawn, the number is a solo and chorus. In the score preserved in the British Museum (Add. MSS. 5337, p. 48), the oldest known copy, the piece is set for trumpet and strings, and when the solo voice enters the bass only is given, with a few figures underneath. The part for the trumpet, it should be added, is the same as that assigned to the first violin. A very beautiful example of melody is the setting of the words "Stript of their green," written by Peter Motteux, and printed for the first time in the "Orpheus Britannicus." Purcell shows in this graceful movement that, in spite of great simplicity, he can produce the freshest and daintiest of numbers. Although mention has already been made of more than a dozen fine songs, there is still the vigorous, humorous "I'll sail upon the Dog-star," and Ariel's dainty conceit, "Come unto these yellow sands," and the splendid song and chorus, "Full fathom five." It is perhaps not to be wondered at that the once famous "Lilliburero" which flashed forth like a meteor should have sunk back again into obscurity. Lord Wharton's words, once thought to have been the reason of its popularity, would alone account for the song being banned. Uncle Toby showed his discretion in *whetting* it.† Durfey includes the

song three times in that strange collection entitled "Wit and Mirth," 1709 (six volumes).‡ About forty songs of Purcell are quoted. But with few exceptions—such as "The Storm" (vol. II., p. 58) or "The knotting song," and some others, Durfey's selection, so far as Purcell is concerned, is a decidedly poor one.§ As the treble only is given, and often quite incorrectly, the value of the music is proportionately decreased.

When Ritson was once asked why he did not have a bass set to his collection of English songs (1783) he replied, "What would you have a bass for—to spoil the treble?"

Neither Durfey nor Ritson was a musician, and a volume like the "Orpheus," with its basses and figures, has far more weight than mere collections of airs.

To return to the "Orpheus Britannicus." In dismissing it I cannot do better than quote Playford's words, given in the second edition of "The British Orpheus," "which," says that distinguished publisher, "I may venture to say does excell any collection of vocal music yet extant in the English tongue, and may vie with the best Italian compositions. . . . The author's extraordinary talent in all sorts of music is sufficiently known; but he was particularly admir'd for his vocal, having a peculiar genius to express the energy of English words, whereby he moved the passions as well as caused admiration in all his auditors . . . all which makes this work much more compleat than before, and will be a means to perpetuate that name which in music will be as lasting as the science itself."¶

EDMONDSTOUNE DUNCAN.

MUSICAL EVENTS IN PARIS.

"MUGUETTE," a new opera in four acts and five tableaux, words by Georges Hartmann and Michel Carré, music by Edmond Miass, came out at last on March 18th at the Opéra Comique.

It is long ago that an English authoress, under the pseudonym of "Ouida," published an interesting little novel called "Two Little Wooden Shoes." From that pretty idyl the authors of "Muguette" have made an *opéra comique*, of course altering the title of it, the name of the place where the action happens, the name of the heroine (originally called "Baby"), and the ending of the story (the united and happy lovers).

The music of "Muguette" gives evidence anew of the imperious necessity for every composer to be animated by complete sincerity and faith in the interpretation of the subject and the different characters in it. It is not what the public would like to feel, but what it ought to feel, that the artist has to keep before him. Every concession made to public taste or dominating fashion is a treason to art. Taste in art is the feeling for and delight in the exclusively beautiful, and it must be the result of a genuine and pure inspiration. Its standard must be the highest conceivable.

Not being sufficiently identified with the feelings animating the different personages, M. Miass has produced a work void of real interest. Certainly the plot is exceedingly simple and not very new; however, the different episodes, as well as many interesting situations, could have proved pathetically moving if the composer, instead of letting run

* Durfey's versions are as follows:—

"The national quarrel" (vol. II., page 77).
"I, a tender young maid" (vol. IV., page 216).
"There lives an ale-draper" (vol. V., p. 258).

§ Some of the songs are mutilated. See, for example, "Now comes joyous Peace," a wretched version of "Come unto these yellow sands," without the chorus. ("Wit and Mirth," vol. II., page 109, 1719.)

¶ A portion of the above quotation also appears in the first edition of the book. Playford there grumbles of the dearthness of paper, or, as he puts it, "The extraordinary charge of paper, &c., at this time, is an additional expence to me . . . but I question not that but the purchaser will be very well pleased."

* See Augener's Edition, No. 8926.

† The air was originally published in the form of a Quick-Step, in the "Delightful Companion," 1686.

his pen thoughtlessly, had thoroughly entered into their psychological nature.

"Muguette" is a gentle country girl from the environs of Antwerp. On going to the market to sell her flowers she meets one day a young French painter, Lionel, who, charmed by the ideal grace of her physiognomy, decides at once to draw her portrait. The two young people, attracted by mutual sympathy, soon fall in love. After a short time Lionel is obliged to go off, but swears to come back very soon. The unhappy Muguette, not receiving any news from her sweetheart during many months, thinks herself betrayed and abandoned; but one day by chance she hears that Lionel has for a long time been seriously ill. Heartbroken, she determines upon going to Paris to see and to nurse him, and one evening, when everyone is asleep, she leaves her abode and begins the painful journey. But the innocent girl is not aware of the arduous task she is undertaking, and during the night, on crossing a forest, a terrific storm and an intense cold force her to seek shelter in a bush under a large tree. The unfortunate Muguette, terrified and shivering, is awaiting the dawn of day, when fortunately a merchant from her village passing by detects her. Moved by her distress, he proposes to accompany her to Paris, where he is going; so Muguette meets Lionel again, who has never forgotten her. Henceforth they will not part any more, and will soon be married and happy.

To describe musically such an inoffensive little story, it was, above all, necessary to display a kind of tender, unaffected grace, a candour and sincerity of expression. We find, on the contrary, that M. Missa has neither comprehended the special conditions nor the peculiar simplicity of the subject. The qualities required were a freshness of imagination, suave, melodious phrasing, and an idyllic charm all over the score. Instead of that, M. Missa has given proof of a monotonous heaviness, which throws a dull torpor over the audience. The five tableaux of the opera are all composed in a grey colour. The musical language, the style used by the composer is dragging, without accents, and without any emotion or passion. Certainly, the opera is well scored, and its general structure is thoroughly musical; but it lacks the melodic flower, the freshness of ideas, even the invention of form. The beautiful *mise-en-scène*, as well as the talent of Mme. Marie Thierry and MM. Fugère, Muratore, Cazeneuve, and Mesmaecker, were not able to galvanize this pale work of M. Missa.

The production of the new opera "La Reine Fiammette," by Catulle Mendès and Xavier Leroux, of which I spoke in my last letter, has been postponed until next autumn, in consequence of the approaching departure of Mlle. Garden, to whom the principal rôle of the said opera has been entrusted for London. M. Carré has engaged M. Cossira for the coming season. He will appear in "Manon," "Werther," "Carmen," and other operas.

At the Grand Opéra Saint-Saëns's "Henry VIII." will be reproduced next autumn. The distinguished composer having assisted at the rehearsals of his work, has declared himself quite satisfied with the performance of the first three parts, sung by Mmes. Bréval and Héglion and M. Delmas. The next work in preparation at the same theatre is the "Flie de l'Etoile," by M. Erlanger, in which the first tenor part will be assigned to M. Alvarez on his *rentrée* at the Grand Opéra. Owing to the great success this distinguished French tenor has obtained throughout America in the part of Otello, M. Gailhard contemplates the reproduction of this celebrated work of Verdi's during the next season. By the way, M. Reyer has lost patience, and has decided not to wait any longer for the recovery of M. Jean de Reszke. He has renounced the pleasure of hearing the great tenor sing "Sigurd," and has left Paris and returned to his country house in Lavandon, a charming little place near Marseilles, where, he says, he wishes to enjoy the awakening of spring.

On Tuesday, March 31st, a great musical event took place at the Nouveau Théâtre. The Société des Grandes Auditions Musicales de France, under the presidency of Countess

Greffuhle, performed a series of fragments of Wagner's "Parsifal," some of which had already been heard separately at the Colonne and Lamoureux Concerts. Mme. Cosima Wagner, declining every offer, has up to now refused, and will for a long time to come continue to refuse, to authorize the representation of the last and best work of her regretted husband, out of Bayreuth. It is, therefore, a highly artistic enterprise to have produced in the best possible form some fragments of that masterpiece in the concert room, thus initiating the Parisian public into a comprehension of the greatest sacred drama ever produced. Certainly a dramatic integral interpretation of it would have been preferable, since the music composed for the *action* can only exert its psychological moving power when expressed through its natural medium. The whole entity of a sublime creation can only be demonstrated by an absolute incarnation of the greatest of human dreams—the opera! But the Société des Grandes Auditions thought that it being positively impossible to give "Parsifal" as an opera, a good rendering of some of its fragments would be very useful and artistic preparatory work.

The programme of this highly interesting concert contained eight excerpts from the "Parsifal" score, beginning with the beautiful prelude based on the principal themes of the work. The numbers following, in their successive order, were the Grail scene, the flower-maidens' chorus, the awakening of Kundry, her meeting with Parsifal, the Good Friday music, the funeral march of Titurel, and the marvellous finale. The execution was excellent, the success extraordinary, and the applause enthusiastic. Mme. Litvinne (Kundry) was in best voice, M. Laffitte (Parsifal) sang his part in excellent style, while MM. Reder, Challet, and Daraux rendered ample justice to the secondary parts of Amfortas, Klingsor, and Gurnemanz. The chorus of amateurs was first rate, and the orchestra, under M. Alfred Cortot, quite equal to its task. Thousands of persons were turned away for want of room; but with all that, having heard "Parsifal" at Bayreuth, I experienced many painful moments from the performance of fragments, deprived of the scenic auxiliaries contemplated by the composer. The absence of scenery and action, as well as the bad French translation, impressed me as an artistic sacrifice. Again, I do not know anything more painful than to hear such music, originally inspired by German words, disfigured by French accent and French prosody, quite different from the original text.

In principle I find a crying injustice done to the vocal music by translating its original text into different languages. This general objection of mine especially applies to Wagner's music, which is thoroughly German in thought and expression. Hans von Bülow, in a letter written to me on February 13th, 1868, when speaking of my Italian translations of "Lohengrin" and "Tannhäuser," said, "However, don't be surprised if I tell you that M. Wagner, considering himself *essentially and exclusively a German composer, takes very little interest in the destiny of his scores abroad*," etc.

The same programme, repeated on Tuesday, April 7th, met with the same brilliant success in every respect, artistic as well as pecuniary. Whether all the people enthusiastically applauding really understood the value of "Parsifal's" music is a question.

On Good Friday evening only five theatres were open in Paris. At the Sarah Bernhardt Theatre the Union Artistique des Femmes Françaises gave a "Concert Spirituel" under the direction of MM. Rousseau, Missa, Parés, and Planet. The Théâtre Antoine played "Joseph d'Arimathée"; the Porte Saint Martin produced "Cyrano de Bergerac"; the Grand-Guignol gave a mixed programme; and the Mathurins presented a *reprise* of M. Jean Mendrot's comedy "Valentine à du talent."

The programmes of the different concerts given on the same evening were as follow—Conservatoire: Symphony in D major, No. 2, Brahms; "Miserere mei," Alphonse Duvernoy, (first performance); concerto in E flat, Beethoven (pianist, M. Ed. Risler); Requiem, by G. Fauré; overture of "Ruy Blas," Mendelssohn. Concert Lamoureux, at the Nouveau

Théâtre: "L'Or du Rhin," by Wagner. Concert Colonne, at the Théâtre du Chatelet: César Franck's "Les Béatitudes" (sixteenth and last performance). Concert Le Rey, Salle Humbert de Romans: "Egmont" overture, Beethoven; air from the "Messiah," Handel; "La Procession," César Franck; "Le Christ au Jardin des Oliviers," words by Edmond Haralcourt, music by Philippe Garnier; and the "Meistersinger" overture.

A propos of Wagner, I must communicate an important point regarding international copyright, which has just been decided in connection with his works. No modification of frontiers between different states can interfere with any private agreement. In a contest between French and German editors, all the German tribunals, including that of Berlin, have declared that MM. Durand et Fils, in Paris, publishers of Wagner's works in France before 1870, are still the only exclusive proprietors of the said works for Alsace-Lorraine, in spite of the annexation, and that the German editors of the same works have no right whatever to sell their editions in the annexed provinces. It is here the case, to quote the old saying, "*Il y a encore des juges à Berlin!*" — S. MARCHESI.

OUR MUSIC PAGES.

THERE are some musicians who think that after Beethoven it was hopeless for anyone to attempt to write a symphony; and in like manner, no doubt, it is believed that mazurka writing began and ended with Chopin. But without instituting any direct comparison we may safely assert that both interesting symphonies and also mazurkas have been composed since the days in which the masters just named flourished. We present this month a *Mazurka* by Sigismond Stojowski, Op. 12, No. 5, which lacks neither character nor charm; the writing, too, for the pianoforte is interesting. On page 90 there is an alarming looking chord of five notes with a compass of a tenth; on close examination, however, its size is not so great as it appears, while by observing the fingering indicated it presents no difficulty. Players whose knowledge of harmony is limited may perhaps find the chord of the two opening bars, if compared with the signature and the concluding chord of the piece, somewhat of a puzzle; but it is one easy of explanation.

Reviews of New Music and New Editions.

Twenty Favourite Songs, with Pianoforte Accompaniment, by HENRY PURCELL. Edited by EDMONDSTOUNE DUNCAN. (Edition No. 8,942; price, net, 2s.) London: Augener & Co.

PURCELL's songs, as the editor remarks in his interesting preface, "possess an inward grace, a truth of expression, and a convincing force which keep them as fresh to-day as when they enchanted the ears of Purcell's contemporaries of more than two hundred years ago." There were composers about his time who could write fine songs, but they have passed more or less into oblivion—by him they have been cast into the shade. There is really nothing so difficult to describe as beautiful music. The scientific side of a sonata or symphony can be shown: the skill with which use is made of certain devices, interesting harmonic progressions, clearness of form. But of songs, for the most part of small dimensions, the freshness and charm may be felt, but to write about such qualities seems a mockery; and yet such attempt is not wholly useless. There are many and very sincere lovers of the art who need reminding of the beauty and excellence of music which in form and character differs so much from that to which they are accustomed.

Beethoven admired Handel because with simple means he could produce such mighty results. And so with Purcell: his means, as compared with those at the command of song composers such as Schubert, Schumann, or Brahms, were limited. The first thing that strikes one in Purcell's music is its simplicity; and mentally contrasting the long-drawn melodies, the glowing harmonic colours, and the rich and expressive accompaniments in the songs of the composers named, the Purcellian strains at first seem somewhat cold and formal. And so it comes to pass that many amateurs, always ready to assert that Purcell was the greatest musical genius which our country ever produced, give little thought or time to his music. It must be studied until the form and the phraseology become familiar, and then the spirit which lies beneath the letter will exert its power. The twenty songs in the volume under notice were written at different periods of the composer's life. The earliest is the famous lament of Dido, "When I am laid in Earth," written in the year 1680. The latest is the wonderful "From Rosy Bow'r," and (as stated in a footnote) it "was the last song that Mr. Purcell sett, being in his sickness." We have spoken of the restricted form of many of Purcell's songs, but here we have one of specially grand dimensions, one in which by the force of genius he proved himself far ahead of his age: there are striking dramatic and lyrical touches in it. Of other numbers we may mention the "Address to Britain" from "King Arthur," the spirited "Britons, Strike Home!" from "Bonduca," the "Come unto these Yellow Sands" (air and chorus) from "The Tempest" (one of the most familiar of Purcell's songs), the "I Attempt from Love's Sickness to Fly," a "jewel of very great value," and the lovely "Nymphs and Shepherds" from "The Libertine." Mr. Duncan has written out the pianoforte accompaniments from the original figured basses. There are two ways of writing such accompaniments: one by keeping strictly to figures and harmonies belonging to the period in which the music was written; the other by writing at times in more modern style. By selecting the latter method, as here, a readier appeal is undoubtedly made to the general public.

Seven Songs (aus dem Spanischen Liederbuch), with German and English words and Pianoforte accompaniment, by ADOLF JENSEN, Op. 4. (Edition No. 8933; price, net, 2s.) London: Augener & Co.

In the matter of songs vocalists have truly an *embarras de richesse*; in Schubert alone there is a mine of wealth which has not yet been exhausted. Many of his finest songs, also many of those of his successors Schumann, Brahms, and Grieg, to say nothing of still more modern composers, require, however, much study before one can enter into their mood and meaning; while the pianoforte parts often present very serious difficulties. At one time a marked distinction was made between an accompanist and a pianist, but for modern songs a player of real ability—and a musician to boot—is required. The songs of Jensen, both as regards the vocal and the instrumental, keep within certain wise limits, and thus they are accessible to a larger class than those to which we have just been referring. There is a certain simplicity about them, yet nothing trivial; it is, indeed, wonderful how much character, charm, and feeling the composer has put into his music without making really heavy demands either on singer or player. We will not attempt to describe the numbers in detail; they speak—to use a common phrase—for themselves, and they are all so tasteful and expressive that some will not be taken and others left.

Valse Elegante, pour Piano, par AUGUST NÖLCK, Op. 95. London: Augener & Co.

Some composers have a knack of giving titles to their pieces which are anything but appropriate; we find, for instance, "Morceau caractéristique" when the music shows precious

little character, or, maybe, "Humoresque" when humour is conspicuous by its absence. The *Valse* under notice justly deserves its epithet "*Elégante*," and as it is pleasing and not difficult to play it will, no doubt, enjoy a large circulation.

Transcriptions Opératiques, pour Piano, par EDOUARD DORN: *Faust*, by Gounod; *The Merry Wives of Windsor*, by Nicolai; and *Czar und Zimmermann*, by Lortzing. (Edition Nos. 12,054, 12,055, and 12,056; price each, not 1s.) London: Augener & Co.

To those who have frequent opportunities of hearing the symphonies of the great masters played in their original form pianoforte arrangements of such works must appear tame, yet they are thankfully received by less fortunate persons. In like manner operatic fantasias are welcome in many quarters; and, indeed, it may be said, still more welcome, for as compared with the number of symphonies which are constantly being performed, that of operas is exceedingly small. Certain attractive operas, among which may certainly be included the three under notice, are rarely heard—at any rate, in London. They are all delightful works, and these Dorn transcriptions are pleasing and of very moderate difficulty.

Claviergedichte, Op. 57 & Op. 58, componirt von JOSEF REITER. Wien: Mozarthaus, Stritzko & Co.

THE general title of these pieces shows that the composer worked to a picture in his mind; and the various pictures, or rather moods, are indicated by superscriptions. The music shows imagination, and of tasteful expressive melody there is no lack. The writing at times is, however, somewhat fitful. The most attractive numbers are "Weihestunde," "Im Mondenschein auf Waldeswegen" in the first set.

Pezzi Originali, per Organo, composti da Filippo Capocci, Libro XI. (Edition No. 8,742r; price, not 1s.) London: Augener & Co.

ONE often hears of the frivolous music heard in Italian churches, but from the contents of this book we find that there are exceptions. The first of the five pieces by the distinguished organist of the basilica, S. Giovanni in Laterano, is a *preludio*, well constructed, rhythmically interesting, also fresh and charming. Then comes an *offertorio*, smooth, flowing, and also refined. A *canto elegiaco* has breadth, while both the principal theme and the chromatic nature of the harmony throughout the movement are in keeping with the "*elegiaco*" of the title. A graceful *allegretto pastorale* and a stately *coro festivo* form the two last numbers of this attractive book. The music throughout is fairly easy to play.

Valse Gracieuse, for Violin with Pianoforte Accompaniment, by EDMONDSTOUNE DUNCAN, Op. 65, No. 1. London: Augener & Co.

FOR the pianoforte alone many waltzes have been composed, but such a piece is somewhat rare for violin. The one under notice is written in a fresh, pleasing style, and, like all the music of Mr. Duncan's with which we are acquainted, it shows simplicity which by some happy melodic turn or some rhythmic or harmonic device steers clear of the commonplace. We also notice effective contrast between the principal and middle sections.

Petite Valse for Violin, with Pianoforte Accompaniment, by J. A. ATKINSON, Op. 1. London: Augener & Co. THIS is a quiet, easy, melodious little piece which will appeal to a large number of violin players. We note that it is an Op. 1, and as the composer can create melody which shows taste and a certain spontaneity, she will probably soon attempt something which will give her fuller opportunity of displaying her individuality.

Nocturnes, by JOHN FIELD, arranged for Violin with Pianoforte accompaniment. (Edition No. 11420; price, net, 1s.) London: Augener & Co.

THE nocturnes of Chopin have overshadowed those of his predecessor Field, and yet in the latter there is undeniable freshness and charm. After the days of the English composer the technique of the piano made rapid strides, a development largely due to Chopin himself. He and Liszt were, in fact, the founders of the modern school of pianoforte playing. In musical art rhythm and harmony, as well as technique, have become, since the days of Haydn and Mozart, more and more complicated, and though at first any new departure is looked upon with suspicion, musicians may finally accept it as an advance. Happy indeed are those who can appreciate and enjoy music of the past as well as of the present. In the album before us five of the Field nocturnes have been selected, and the charm of their lovely melodies seems enhanced when given out by the sustained tones of the violin.

Serenade, for Violoncello, with Pianoforte Accompaniment, by AUGUST NÖLCK, Op. 99. London: Augener & Co.

THIS is a short, light piece, pleasing to the listener and grateful to the player. For some tastes it may, perhaps, be too light. In modern music there is a tendency towards seriousness—not to say melancholy—and by way of reaction and variety pieces of the order now under notice are welcome.

Melody for Violoncello or Violin and Pianoforte in the First Position, by NOEL JOHNSON. Arranged as a concert solo for Violoncello and Piano by the composer.—*Archie's Berceuse* (Souvenir de Cannes), for Violin and Pianoforte. By ALEX. S. BEAUMONT. London: Charles Woollhouse.

THE melody in this short piece is simple, yet not commonplace. The scale-like succession of notes in the greater portion of it accounts for the simplicity; it is their rhythmic arrangement which gives to them character. The piece is refined, effective, and easy.—The music of the *Berceuse* is pleasing and tastefully written. It is, in fact, a drawing-room piece, with nothing in it to merit the depreciatory and often unfair meaning in which that term is used.

Allgemeine illustrierte Encyclopädie der Musikgeschichte, von PROFESSOR HERMANN RITTER. (Vols. 2 and 3.) Leipzig: Max Schmitz.

PROFESSOR RITTER—who, by the way, is inventor of the "Viola alta"—published, and for reasons with which we are unacquainted, the fifth volume of this Encyclopedia immediately after the first, and in it he dealt with Schubert and Schumann and other composers of the romantic school. We have now to turn back to the history of music from the birth of Christ down to the sixteenth century, for this is the subject-matter of the second volume. Concerning the period before Hubald, valuable, if brief, information is given, with important quotations from old writers in place of the usual formal and at times fabulous account of a dark period of the history of the art. In like manner—and as in Vol. 1 in question and answer form—the middle ages are ably dealt with. There are some attractive illustrations of old instruments, of mystery plays in England—concerning which, by the way, interesting details are given—etc.; also musical examples of Minnelieder, melodies of the Meistersinger, and a useful bibliography. Vol. 3 brings us to the period of the Renaissance, with, of course, special notice of Palestrina and of the reform of Church music. There are some excellent reproductions of title and music pages of works published in the sixteenth century. Then come accounts of the composers of the Roman and Venetian schools, also those of Florence and Naples, and of the commencement of instrumental music. The volume ends with Italian opera right up to the present day (Mascagni, Leoncavallo, Giordano, etc.). Here also there are illustrations and bibliography. Our notice of these volumes is necessarily brief; otherwise there are many pages in them on which we should be tempted to offer comment.

MAZURKA in B.
Nº 5 of "Dances Humoresques," Op. 12.
by
SIG. STOJOWSKI.

Allegretto moderato.

PIANO.

Più vivo.

f con fuoco

Edited by C. P. Scott.

Augener's Music Printing Office, + 10 Lexington Street, London W. Established 1878



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A musical score for piano, consisting of six staves of music. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes frequently, indicated by sharp and double sharp symbols. Various dynamic markings are present, including *rit.*, *a tempo*, *sf*, *ff ad lib.*, *accel. molto*, *Mis*, *Sostenuto.*, *rit.*, *Tempo I.*, and *poco a f espress.*. Measure numbers 1 through 8 are visible at the beginning of the score. The music includes eighth-note patterns, sixteenth-note patterns, and sustained notes.

The musical score consists of six staves of piano music, arranged vertically. The key signature is A major (three sharps). The time signature varies between measures, including common time and 3/4 time.

- Staff 1:** Dynamics: *poco dim. e rall.*, *molto dim.*. Measure 1: 3/4 time. Measure 2: 3/4 time. Measure 3: 3/4 time.
- Staff 2:** Dynamics: *sotto voce*, *espressivo lento*. Measure 1: 3/4 time. Measure 2: 3/4 time. Measure 3: 3/4 time.
- Staff 3:** Dynamics: *a tempo*. Measure 1: 3/4 time. Measure 2: 3/4 time. Measure 3: 3/4 time.
- Staff 4:** Dynamics: *espr.* Measure 1: 3/4 time. Measure 2: 3/4 time. Measure 3: 3/4 time.
- Staff 5:** Dynamics: *slentando*. Measure 1: 3/4 time. Measure 2: 3/4 time. Measure 3: 3/4 time.
- Staff 6:** Dynamics: *Più vivo.*, *legg.*, *slentando*. Measure 1: 3/4 time. Measure 2: 3/4 time. Measure 3: 3/4 time.

Musical score for piano, five staves:

- Staff 1: Treble clef, 2/4 time, key signature of four sharps. Dynamics: *a tempo*, *espress.*
- Staff 2: Bass clef, 2/4 time, key signature of four sharps.
- Staff 3: Treble clef, 2/4 time, key signature of four sharps. Dynamics: *pp*, *foco cresc.*
- Staff 4: Bass clef, 2/4 time, key signature of four sharps. Dynamics: *sf cresc. molto*.
- Staff 5: Treble clef, 2/4 time, key signature of four sharps. Dynamics: *Sostenuto.*, *pésante*.
- Staff 6: Treble clef, 2/4 time, key signature of four sharps. Dynamics: *a tempo (virace)*, *ff*.

IN THE CONCERT ROOM.

EASTER this year brought a more pronounced lull than usual in the tempest of concert-giving, so that there is little of importance to record in the musical doings of the last month. Dr. Richter's visit to London with his Manchester orchestra was valuable rather as a promise of good things to come than as an event of great intrinsic interest. It is pleasant for Londoners to know that they have not seen the last of Dr. Richter, and the success of the concert on March 16th was quite pronounced enough for Mr. Schulz-Curtius to be able to promise us a series of Richter concerts under similar conditions in the autumn. As to the Manchester band, it is good without being very good. The tone of the strings is rich and full, and if some of the wind players are not virtuosi of the first rank they do all that can be properly expected of them in a workmanlike manner. In Dr. Richter's hands a very inferior body of players would be lifted into pre-eminence, and the way in which the Manchester men played the eighth symphony proved for the hundredth time that no conductor can approach Dr. Richter in Beethoven. Some of the other things in the programme were not so wholly satisfactory, but there is no particular need at this time of day to announce with oracular solemnity that Dr. Richter has not a very profound sympathy for Tschaikowsky. The "Francesca" symphonic poem was, as a matter of fact, the least successful thing done; for if the selection from Berlioz's "Romeo and Juliet" fell a little flat, the fault certainly did not lie either with conductor or orchestra. The programme, it will have been gathered, was put together chiefly from the point of view of exhibiting the fine craftsmanship of the Manchester players. There was nothing in it to interest a seeker after novelty, but in this respect it is to be hoped that the autumn Richter concerts will show more enterprise.

The Philharmonic Concert on March 26th gave London the opportunity already enjoyed by Norwich of making acquaintance with Mr. Arthur Hervey's agreeable "Youth" overture. A pleasant vein of melody, a praiseworthy lucidity of form and deft orchestration, are the characteristics of this most engaging work. Mr. Hervey's overture deserves, and will probably win, a fate very different from that of the ephemeral creations born to enjoy a single hour of life at a provincial celebration, and then to disappear into the limbo of the forgotten. At this concert Herr Emil Sauer presented himself as the composer of a new piano concerto designed, it would appear, principally, if not altogether, as a medium for the display of his brilliant technique. As such it passed muster with an audience more amiable than critical, but of its value as a work of art I cannot trust myself to speak. Should the work ever appear again upon a London programme, it will be time to begin upon it in serious earnest. Dr. Cowen conducted a good performance of Dvorák's curiously wayward and perverse symphony in e, a work which seems of late to have dropped out of the concert repertoire. It is a pity that it should have done so, for by fits and starts it has touches of the composer's unquestionable genius, but the good in it is too inextricably mixed with the bad for it to rank among his most successful works. Mr. Gordon Tanner's performance of Beethoven's violin concerto was very much the reverse of epoch-making, and Miss Olitzka was not particularly well suited by an air from Max Bruch's "Achilleus."

The last Symphony Concert was remarkable chiefly for a fine performance of the much-discussed "Heldenleben," which again succeeded in winning the suffrages of the public in a marked degree, whatever critics may say about it.

The last two Broadwood Concerts need no prolonged notice. The Brodsky and Halir Quartets played some familiar music in a creditable and intelligent manner, but no new works were produced, such as gave importance to the earlier concerts of the series.

The close of the season of Popular Concerts was not sensational either, though the presence of the distinguished Dutch baritone Herr Messchaert gave a special interest to the Beethoven concert with which the series ended. He sang a group of the seldom heard Scotch airs which Beethoven

fitted with accompaniments for violin, violoncello, and piano, and sang them with a fine command of expression, though his voice is no longer in the first flush of youth. It was a pity, though, that he did not give them in English, the language in which Beethoven set them. "Sally in Our Alley" (oddly included among a set of Scotch songs) sounds absurd in a ponderous German version. The performances of Sullivan's "Golden Legend" on March 19th and of the "Messiah" on Good Friday need only formal record. At the first concert the programme was completed by Dr. Cowen's Coronation Ode, a good specimen of occasional music-making. Dr. Cowen is a conscientious workman, and he has put so much good music into this ode that it is a pity its subject must inevitably hurry it to its appointed place upon the shelf.

Among the minor concerts one of the most interesting was that given by Mr. Josef Holbrooke in the Steinway Hall on March 23rd, the programme of which was taken chiefly from his own works. The list of Mr. Holbrooke's compositions is already imposing, and the impression that I derived from his concert is that he writes too much. At present his movement is regrettably unequal. At his best, as in the slow movement of his quintet for piano and strings, he is rich in thought and suggestions, and reveals a temperament of uncommon emotional plasticity; but a great deal of his writing is nerveless and inconsequent. Still, take him for all in all, he is a musician of unquestionable promise, and expresses himself in a manner of his own, not in a manner borrowed from other people. Among the most successful pieces performed at this concert were a ballad for violin and piano, an admirably written thing in a less ambitious vein than many of Mr. Holbrooke's other works, and a serenade for violoncello, which was capitally played by Mr. Bertie Withers.

Dr. Ludwig Willner, who gave a vocal recital at St. James's Hall on March 20th, is a singer who has been popular in Germany for some years. His singing is of a kind that depends little upon beauty of tone or perfection of vocalization. His strength lies in his power of grasping the essential qualities of a song and of imparting them to his audience. So far as this goes, he is signalized as an interpreter, but his appeal is almost solely intellectual; he has nothing to do with the sensuous side of music. His selection of Schubert songs was remarkably good, and he sang them with a most subtle appreciation of the mood which each one represents. "Der Doppelgänger" was his most obvious success, but in "Der Musensohn" and "Das Lied im Grünen" he accomplished what was really a more difficult task with absolute certainty of touch. His programme also included some beautiful songs by the unfortunate Hugo Wolf, whose music is just beginning to win in England the favour that has long been accorded to it in Germany, and in these he showed himself no less a master of interpretation than in Schubert.

As usual, there have been plenty of piano recitals, those given by Mr. Frank Merrick, Mr. Arthur Newstead, Mr. Godowsky, Mr. Herbert Fryer, and Herr Emil Sauer being the most worthy of record. Mr. Frank Merrick is a newcomer of remarkable promise, a pupil of Leschetizky, and, of course, a brilliant executant; he also appears to be a musician of definite individuality, and to be gifted with powers of interpretation which should lift him above the common herd of pianists. Mr. Newstead is highly promising also, and both players deserve the attention of all who care about good playing. Mr. Fryer is better known, and perhaps for that reason his limitations are more easily discernible. His playing of the classics is good, but he is often at fault in romantic music, which requires more character and a more firmly pronounced point of view than he seems able at present to command. Herr Sauer and Mr. Godowsky are famous people, who stand at the top of the tree as regards execution, but it would be too much to hope that they will ever give us more than they have given us in the past. Mr. G. A. Clinton's chamber concert on March 30th must be mentioned on account of the production of a MS. quintet for violin, violoncello, clarinet, horn, and pianoforte by Mr. T. F. Dunhill, a work of genial and unaffected musicianship which included a clever set of variations.

RUBATO.

CAMDEN THEATRE.

UMBERTO GIORDANO'S "ANDRÉ CHÉNIER."

THE opera bearing the above name was recently produced for the first time in England at Manchester by the Carl Rosa Company, and on April 16th it was heard here in London at the above-named theatre. "André Chénier," originally brought out at La Scala in 1896, travelled to France, Germany, Russia, and America, before visiting this country. The composer commenced his artistic career in 1892 with "Mala Vita"; his "Fédora," according to report, is one of his strongest; a new work of his, "Sibéria," by the way, will soon appear at La Scala. The Italian libretto of "André Chénier" is from the pen of Luigi Illica; the English version is by Mr. Percy Pinkerton. The romantic story of the eminent French poet would seem to furnish good matter for an opera book; and, indeed, the third act, the trial scene before the revolutionary committee, and the final act in which Madeleine and Chénier sing together before they are led to execution, of love and its "triumph o'er the grave," offer dramatic interest; but the first two acts, in spite of one or two engaging moments, are tame. Giordano as a composer reveals his nationality, and shows the influence of notable composers for the stage, among whom, of course, Wagner. The opera is interesting, though not exactly epoch-making. The performance, on the whole, was good. The poet Chénier was impersonated with earnestness by Herr Julius Walther, and Mr. Arthur Deane made his mark as Gerard. Miss Lizzie Burgess as Madeleine won fair success. Mr. Eugene Goossens conducted with care.

Musical Notes.

HOME.

London.—Enthusiastic accounts are given in the Halifax and Toronto papers with regard to the festival concerts which form part of the great Canadian tour arranged by Mr. Harris for Sir Alexander Mackenzie. Three concerts were held in the former city, where the composer received a warm welcome. Further brilliant successes awaited him at Toronto. The first concert consisted of a "Mackenzie" programme, including the "Coronation March" and the "Dream of Jubal" (with Mr. Fry as reciter). As vocalists Sir Alexander has taken with him Miss Ethel Wood, Messrs. Ben Davies, Watkin Mills, and R. Davidson. On the third day Dr. Cowen's "Scandinavian" Symphony was performed, and in the evening Mr. Harris's "Edward the Seventh" Mass, in which Madame Blauvelt took part.—The band of the Portsmouth division of the Royal Marines attended, by command, on the Royal Yacht during the King's late cruise.—A prospectus issued by the executive committee of the National Festival of British Music, which it is proposed to hold at Queen's Hall in the autumn, states that the programmes of the six concerts (three afternoon and three evening) are to include "the most representative and noteworthy works, or selections from the works, of our leading British composers, past and present."—At the Royal Academy of Music the Sterndale Bennett Prize has been awarded to Rosamund Ley (Examiners: Messrs. Robert Beringer and Ernest Fowles, with Mrs. M. Isabel Ley in the chair); the Louisa Hopkins Memorial Prize to Rosamund Ley (Examiners: Mr. Albert Fox, Miss Lily West, and Madame Amy C. Hare in the chair); and the Charles Mortimer Prize to Felix Swinstead (Examiners: Messrs. H. Gadsby, E. Ford, and F. Cellier).—Mr. Herbert Walenn, owing to the increased amount of work occasioned by Mr. Kruse's scheme of forty concerts for the next season of Popular Concerts has been compelled to relinquish his post of cellist in the Kruse Quartet. Mr. Walenn, we may add, has been recently appointed to a professorship at the Royal Academy of Music.

Birmingham.—The Queen's Hall Orchestra was heard for the first time in Birmingham on March 16th, at the third of the concerts arranged by Messrs. Stockley and Sabin. The

programme included Beethoven's overture "Coriolan," Tchaikowsky's fifth symphony, Richard Strauss's tone-poem "Don Juan," and the second Liszt Rhapsody. Mr. Henry J. Wood, who had a great reception, secured extremely fine performances of all, the display of virtuosity in the Rhapsody kindling the audience to enthusiasm. Mme. Sobrino sang with powerful rendering the air "Ja! so will's Gott!" from Tchaikowsky's "Joan of Arc."—The ninth Halford Concert, March 24th, was memorable as introducing to a provincial audience the "Heldenleben" of Richard Strauss. Mr. Halford had been rehearsing the work for months, and the performance was really great. Other features of the concert were the overture to "The Cricket on the Hearth," by Sir A. C. Mackenzie, and the violin concerto in A minor by Bach, the solo part grandly played by Dr. Adolf Brodsky. At the tenth and last concert, on the 7th ult., the "Heldenleben" was repeated, and the audience was the largest of the season. At this concert Elgar's Variations on an original theme were beautifully played, and Mr. Leonard Borwick gave a quite poetical rendering of Beethoven's piano-forte concerto in G. Mr. Halford's conducting was of the first order.—The Amateur Orchestral Society gave a concert to the members of the Midland Institute on March 23rd. The novelty in the scheme was a dramatic overture, "Rolla," based on Alfred de Musset's poem of that name, the composition of C. E. Pritchard, an English musician born near Paris and educated at the Conservatoire of that city. The music is good enough to warrant the production of more from the composer. Other pieces were Svendsen's symphony, No. 2, and Spohr's overture to "Jessonda." Mr. Arthur Cartwright was the vocalist, Mr. E. W. Priestley conducted in the absence of Mr. Bantock, and Mr. Pritchard directed the performance of his overture.—On March 26th the Festival Choral Society's season closed with a remarkably fine performance of Elgar's "Gerontius," under Dr. Sinclair's direction. This time the semi-chorus was placed in front of the band, and the "Kyrie" went perfectly. The vocal principals were Miss Muriel Foster, Mr. William Green, and Mr. Andrew Black.—On Good Friday the Midland Musical Society gave their annual performance, and an admirable one, of Gounod's "Redemption" before an audience that crowded the Town Hall, under Mr. A. J. Cotton, the recently appointed conductor.—The last of the Chamber Concert Society's meetings took place in the Masonic Hall on March 17th. Schubert's quartet in A minor, Op. 29, and Arensky's trio in D minor, Op. 32, were the concerted pieces, the executants being Messrs. Max Mossel, C. Blitz, H. G. Ketelbey, and J. C. Hock. Miss Frida Kindler, as pianist, created a favourable impression, and Miss Lillie Wormald delighted the audience by her tasteful singing.—Mr. Sousa and his band paid a return visit on March 18th, giving two concerts in the Town Hall, and it affords an index to the musical taste of the locality to state that these performances drew the largest audiences. On the 11th ult. Mr. J. W. Turner began a three weeks' season of opera at the Grand Theatre. So far, only the old stock pieces have been staged, and they have drawn good houses. The promised production of "Tannhäuser" must be dealt with next month.

Bishop's Stortford.—Mr. A. Eaglefield Hull, Mus. Bac. Oxon., read a paper on "Form or Design in Music" at the Students' Association; and, judging from the synopsis, the subject seems to have been dealt with in a serious spirit.

Bristol.—So many concerts and recitals have been held recently in Bristol that the difficulty is to pick out those requiring a short notice. The appearance of Miss Marie Hall caused the greatest commotion. The little lady, who has passed so many years of her life in Bristol in, one might say, almost poverty, had a great reception at the Victoria Rooms. The youthful violinist was assisted by Herr Gottfried Galston (piano-forte) and Mme. Eleanor Cleaver (vocalist), whilst Miss Vojacell was the accompanist. It was soon made apparent that the statements respecting her ability had not been exaggerated. The opening feature of the programme was the "Kreutzer" sonata. Miss Hall next gave Ernst's solo concerto in F sharp minor, and the enormously exacting

production was executed with great charm and power, also with wonderful purity of tone. Miss Hall will be sure of even a heartier welcome when next she visits this city.—The Society of Bristol Gleemen was well supported on the occasion of their Ladies' Night at the Victoria Rooms. The programme was a pleasantly varied one. The concert, under the direction of Mr. W. J. Kidner, must rank as one of the most enjoyable ever given by the society.

Liverpool.—The last Richter concert of the season took place on March 17th, the symphony being Tchaikowsky's "Pathetic," rendered in Dr. Richter's usual finished manner. Two Strauss symphonic poems were also given—the "Till Eulenspiegel" and "Death and Transfiguration." The former is a marvel of humour and pathos; the latter was made extraordinarily clear in all its texture, but Dr. Richter takes the final section a little faster than Strauss intended, whereby it loses some of its impressiveness. Relief was afforded to the programme by Beethoven's "Coriolan" overture and Liszt's fine "Mephisto" waltz.—At the final Philharmonic Concert on March 24th Dr. Elgar's "Dream of Gerontius" was given, a performance which, on the whole, may fairly be described as excellent. Mme. Marie Brema and Mr. Andrew Black were admirable in their respective parts; but Dr. Wüllner, the Gerontius, seemed to be hampered by unfamiliarity with the English text. His preoccupation with his English pronunciation often stood in the way of his vocalism; but it was evident that he is an artist of great intelligence, and in spite of his obvious difficulties, at times he was extremely impressive. The chorus and orchestra were quite satisfactory.—The Moody-Manners Opera Company spent a week here at the beginning of April. The only novelty given was Ponchielli's "La Gioconda"; the remaining works were old favourites, such as "I Pagliacci," "Cavalleria Rusticana," "Faust," "Lohengrin," "Romeo and Juliet," and—sad to say—the "Bohemian Girl."—At the last Societa Armonica Concert, on March 27th, an interesting performance was given of Richard Strauss's youthful symphony in F minor, a work not often heard. Parts of it are very taking, though at times it becomes laboured, and his scoring for the wood-wind was in those days occasionally very crude.—Three oratorios have been heard here within the last couple of weeks—"The Redemption" (Liverpool Musical Society), "Samson" (Liverpool Welsh Choral Union—a very creditable performance), and "St. Paul" (Methodist Choral Union).—Mr. Frank Bertrand, perhaps the most artistic of local pianists, gave a recital on April 2nd with Mr. Carl Fuchs. They were heard together in Grieg's sonata in A minor for piano and 'cello, and Mr. Bertrand played with great comprehension and fine temperament a programme selected from Schumann, Mendelssohn, Brahms, Liszt, Chopin, and F. C. Nicholls.

Manchester.—The Hallé Orchestra was heard for the last time this season, on March 19th, at the annual concert given by Dr. Richter in aid of the Orchestra Pension Fund, an excellent institution which owes its being chiefly to Dr. Richter's influence. The programme consisted entirely of dances, and was chosen as illustrating the development of this form of music from the time of Rameau represented by his "Ballet Suite," until the present day, the concluding piece of the concert being Strauss's "Künstlerleben" waltz. This last and Weber's "Invitation à la Valse," as orchestrated by Berlioz, stood out as particularly effective in a programme in which every number achieved success.—The Gentlemen's Concert on March 16th took the form of a song and piano forte recital. Miss Muriel Foster and Mr. Godowsky being the artists.—The students of the Royal Manchester College of Music gave a highly creditable performance of Nicolai's "Merry Wives of Windsor" on March 29th, the Principal of the college, Dr. Brodsky, conducting.—During their short visit at the Queen's Theatre the Carl Rosa Opera Company introduced for the first time in England André Chénier, the work of a young Italian composer, Umberto Giordano, who has already made a reputation.

Sheffield.—Miss Foxon's concert on March 19th was the

means of introducing to Sheffield audiences Brahms's "Liebeslieder Walzer," well sung by Miss Perceval Allen, Miss Alice Lakin, Mr. Thomas Thomas, and Mr. Denis O'Sullivan. The accompaniments were played by Miss Lily Foxon and Mr. S. Liddle. The former, together with Mr. Percy Such, whose second visit enhanced his popularity, were heard in a sonata for pianoforte and 'cello by Valentini. It was announced that Miss Foxon, after thoroughly considering the matter, has decided to continue the concerts next season in the hope of receiving stronger support than in the past.—Three choral society performances in one week when the societies concerned are of the first order, are an unusually large item, even in this district, where such societies abound. But on March 24th, 26th, and 28th the Sheffield Musical Union gave Parry's "Judith," the Rotherham Choral Society Brahms's "Triumphlied," and the "Golden Legend," and the Sheffield Choral Union Elgar's "Coronation Ode" and Stanford's "Revenge." The works were in each case admirably rendered, the chorus in the case of the Musical Union, and the orchestra in the other two cases, obtaining the lion's share of the honour. Dr. Coward, Mr. Thomas Brameld, and Mr. Samuel Suckley were the respective conductors.—The smaller societies in the district are all busy and doing excellent work, and performances of such works as Stainer's "Crucifixion" are frequent in the churches and chapels.—Mr. Frederick Dawson is giving a series of educational recitals at the Howard Gallery under the direction of Messrs. Cole and Sons, and in addition gave one recital in Rotherham on March 20th.

Stourbridge.—The Stourbridge Concert Society gave its eighty-fourth concert in the Town Hall on Monday, April 6th. The programme comprised "Death of Minnehaha" (Coleridge-Taylor) and violin concerto and c minor symphony (Beethoven). The cantata created a great impression, the choruses being rendered with great beauty of expression. Miss May Melby and Mr. Sidney Stoddard were the vocalists. Miss Margaret Holloway, a pupil of M. Sauret, gave an excellent rendering of the concerto. Mr. George Halford conducted with marked ability, and is to be congratulated on the success of the concert.

Edinburgh.—On March 16th the Edinburgh Choral Union gave "Judas Maccabaeus" in the Music Hall. Besides the performance in question, there has been quite a run on this work among the many smaller choral bodies in the neighbourhood. The rendering by the Choral Union might well serve as a model for these small societies to copy, for the performance from beginning to end was a particularly satisfactory one. Great breadth of tone and thorough steadiness marked the evening's work. The consistent success which has followed the Choral Union's undertakings this season must be highly gratifying to the choir and its conductor, Mr. Collinson, and has done much to gain for this old-established body the continued confidence of the music-loving public of Edinburgh. The soloists were Mme. Esty, Miss Gertrude Lonsdale, Mr. John Coates, and Mr. Charles Knowles.—On March 24th a very complete concert was given by Mr. James Winram's Orchestra, the first and second violins of which were entirely represented by his own lady pupils. That Mr. Winram has been more than successful as a teacher was evinced by the delightful manner in which these young ladies went about their work. Graceful bowing, good round tone, and thorough responsiveness to the conductor's baton were prominent factors in a successful evening.—Edinburgh Musical Education Society. On March 18th a "Question and Answer" meeting was held, the President, Professor Niecks, presiding. One question which called forth some most interesting historical facts from the Chairman was, "Up to what date was this figure [a] used to denote the first and last notes of a triplet now written thus: [b]?"

Dublin.—On March 18th the Dublin Orchestra (conductor, Esposito) played Brahms's symphony No. 2 better than ever, and the same may be said of their performance

of Beethoven's c minor symphony, on April 6th. This excellent orchestra, however, will be obliged to cease work through lack of public support.—The last recital of the Dublin Chamber Music Union was given on March 20th, the artists being John Dunn (violinist) and Esposito (pianist). The brilliant sonata in $\frac{2}{4}$ flat of R. Strauss was heard with rapt attention.—The Orpheus Choral Society (conductor, Dr. Culwick) furnished a rich bill of fare on April 3rd. The conductor's pleasing part-song "Sunset," with words by his daughter, was capitally sung, and thoroughly enjoyed by the audience. "Oriana's Farewell," written by Thomas Bateson and dating from 1601, was one of the best choral numbers of the programme, and was sung in a manner that fully revealed its beauties. Miss Edith Marks, of Cork, solo vocalist, was most successful; she does indeed sing from her heart. The flute solos of Mr. E. Stanley Redfern (Richter Orchestra) were an enjoyable and novel feature of the concert.—The University Choral Society (conductor, C. G. Marchant) is organizing an amateur orchestra, and will perform "Acis and Galatea" in May.—Mr. Marchant gave recitals on St. Patrick's Cathedral organ on April 2nd and 3rd. Music lovers will note with pleasure that the Glee and Madrigal Union announce a concert for May. It is gratifying to note that the number of entries for the various competitions (vocal and instrumental) of "Feis Ceoil" shows a considerable increase compared with former years. The excellent Palestine Choir of men and boys (conductor, Vincent O'Brien) gave some choice excerpts from Palestrina, De la Rue, Vittoria, etc., at the Pro-Cathedral during Holy Week and on Easter Sunday.

FOREIGN.

Berlin.—Considerable interest attached to Ludwig Hess's Song Recital, which was devoted exclusively to the works of the talented composer Max Reger, no fewer than sixteen numbers from Op. 51 to 68 having been given. The pianoforte accompaniments were played by the composer. Dr. H. Leichtentritt, in the *Allgemeine Musik Zeitung*, speaks of the rare creative gift displayed in the music, and of the powerful efforts to open up new paths, especially as regards harmony.—Walter Myrowitz appeared in the dual capacity of conductor and composer of an orchestral poem "The Harmony of Love," excerpts from "Rautendelein" (a scene in four *tableaux* from Hauptmann's "Sunken Bell"), and some songs. The symphonic poem seems to be an early work, but the excerpts from the drama denote both poetic feeling and constructive skill.—Tschaikowsky's sextet for two violins, two violas, and two cellos was performed by the Bohemian Quartet at the fourth and last of a series of concerts which, both as regards the renderings of the works and the enthusiasm of the audiences, left nothing to desire.—The new vocal Quartet (mixed)—Grumbacher, Behr, Hess, Eweyk, with Artur Schnabel, an admirable accompanist—achieved marked success at two concerts given in the Beethovensaal.—Sergei Kussewitsky, a performer on the double-bass, astonished his audience by his virtuosity; he seems, indeed, to be a Bottesini redivivus.

Breslau.—The Bohn Vocal Union gave two concerts devoted exclusively to local composers, Julius Schäffer (1823-1902) and Josef Ignaz Schnabel (1767-1831), the former being represented by vocal and pianoforte works, the latter by sacred choral compositions.—"Vasantasena," a musical drama in four acts, first stage work of the local conductor Leopold Reichwein, aged twenty-five, who has hitherto only been known as a composer of a few songs, caused quite a sensation at its first performance. The music, which is set to a very effective libretto, is described as characteristic, strongly dramatic, melodious, and interesting throughout, and brilliantly scored. The rendering under Prüwer's direction rendered full justice to this noteworthy work.

Cologne.—A very favourable reception was accorded to a setting for baritone solo, chorus, and orchestra by the very earnest and fertile composer Henry XXIV., Prince of Reuss, although the work (produced by F. Weingartner), with all its musicianship, lacks the spontaneous inspiration of his two symphonies and other compositions. (N. Zft.)

Dresden.—In the library of the Royal Opera an opera, "Hans Sachs," by the once popular composer Adalbert Gyrowetz (1763-1850), has been discovered. The work, dated 1834, had probably been performed here. Six years later A. Lortzing wrote his opera of the same name. The action in both works is quite distinct from Wagner's masterpiece, "Die Meistersinger."—Bernhard Irrgang repeated here by special invitation Max Reger's second organ sonata, which he had produced with signal success at Berlin.—The Lewinger Quartet produced a quartet by Prince Henry XXIV. of Reuss with the co-operation of the composer.

Düsseldorf.—"Don Quixote," opera by Rauchenecker, has had a successful *première*.

Leipzig.—Georg Heneschel's new Requiem, which has been performed at Boston, New York, and Utrecht with great success, will be given at the Gewandhaus in the beginning of December. To commemorate the anniversary of Beethoven's death the programme of the last Gewandhaus Concert on March 26th was devoted exclusively to the master's works, and included the "Egmont" overture, the "Ruins of Athens," and the Choral Symphony.

Metz.—"The Judge of Zalamea," by that clever composer Georg Jarno, text after Calderon's celebrated drama, met at its *première* with signal and well-deserved success.

Munich.—Hermann Zumpe brought forward a symphonic cycle, "The Heroes' Departure" (after Homer), by Ernest Böhe, who, though young in years, shows artistic maturity.—A bright comedy overture, by Edgar Istel, was produced at the Kaim Concerts under Stavenhagen.—Great preparations are being made for the next great Wagner Festival plays. No fewer than twenty-eight rehearsals have been devoted to the "Walküre" alone. The leading spirits are: Director E. von Possart; conductors Hermann Zumpe and Fischer; and stage-manager, Fuchs. Of genuine artistic merit was the revival by B. Stavenhagen of Liszt's almost forgotten choral work "The Bells of the Strasburg Dome."

Posen.—A new one-act opera, "Princess Ilse," by Paul Geisler, has been well received.

Wiesbaden.—Professor Herrmann produced a quartet in a minor, Op. 35, by A. Arensky, an interesting work, strongly tinged with Russian national colour.—A second string quartet party has been formed by some members of the local orchestra; leader, Herr Irmer. The venture started successfully with Grieg's fine quartet in $\frac{2}{4}$ minor, Rubinstein's violin sonata in a minor, and Schumann's pianoforte quintet.—The operas to be performed after Easter in the presence of the Emperor are "Armide," "Oberon," "La Dame Blanche," and "L'Africaine."

Vienna.—The Fitzner Quartet produced a new flute quintet—programme music—by the gifted Dutch composer Brandt Buys, which contains a particularly charming second movement.—The indefatigable Duesberg Quartet Party has given no fewer than twelve chamber concerts during the winter season, at which the names of numerous less generally known composers of merit were, according to the praiseworthy practice of these high-class cycles, again conspicuous, such as Josef Reiter, Max Jentsch, Math. v. Kralik, Josef Vockner, etc.—Less fortunate was the choice by the Rosé Quartet of a new string quartet by Hans Fitzner, who endeavours to make amends for lack of inspiration by eccentricity. (*Ostdeutsche Rundschau*.) The Philharmonics, under Josef Hellmesberger's baton, produced a new overture, "Ekkehard," by the talented young local composer Schrecker.—The celebrated duet-players on one and two pianofortes, the brothers W. and L. Thern, have given their 1,000th public performance, on which occasion they received an ovation.—At a concert of the eminent Russian vocalist Gorlinka Dolina Suk's fanciful suite drawn from the fairy drama "Raduz and Mahnlena," conducted by Oscar Nedbal, both members of the Bohemian Quartet, found great favour.—"Brother Straubinger," an operetta and first stage work by the young composer Eduard Eysler, has met with success.—The historic Schwarzenpanierhaus, where Beethoven

died on March 26th, 1827, is unfortunately doomed to demolition.

Budapest.—The well-known gipsy chief, fiddler and composer, Danko Pista died recently. He was followed to the grave by a large concourse of people, including many writers and artists of note. In front of the coffin walked the gipsy Primas Dines Pista, bearing on a black cushion the violin of the deceased colleague, with strings cut and fiddle-bow broken.

Prague.—A Russian symphony concert given under the able direction of W. J. von Safonoff, director of the Conservatoire at Moscow, claims notice by the production, *inter alia*, of a very original symphony in E by A. R. Scriabin, an early but very clever serenade in A, Op. 7, by Glazunoff, and a piquant musical joke, "Une Tabatière à Musique," by Liadoff.

Besançon.—A new monthly, *Le Mois Musical*, has appeared.

Lille.—The Grand Théâtre was burnt down on April 5th. There was no loss of life. The bust of Edouard Lalo, a native of this city, inaugurated only last year, was discovered broken among the débris.

Toulouse.—"Zilah," a two-act ballet, provided with very pleasing music by Professor Hugoumenc, has been very well received.—A one-act musical farce, "Love a Magician," by Bastide, met with much success.

Rome.—Engelbert Humperdinck, who is now in Italy, recently attended a performance of his "Hänsel and Gretel" at the Costanzi Theatre. He received an ovation from the public, and had to appear several times before the curtain.—The Society of Italian Dramatists and Opera Composers offered the Cimarosa prize for an opera giocoso—1,000 lire for the successful composer, and 500 for the librettist. None, however, of the works sent in was judged worthy of a prize, but many were honourably mentioned, and the sum was thus divided:—"Il Nemico delle Donne," three-act opera by Antonio Lozzi, 700 lire; "L'Abate," musical scenes in one act by Walter Borg of Naples, 300 lire; "Calendimaggio," three-act libretto by Enrico Gianrossi of Genoa, 250 lire; "Il Nemico delle Donne," three-act libretto (after Goldoni) by Ugo Fleres, 150 lire; and "L'Abate," libretto by Salvatore di Giacomo of Naples, 100 lire.

Catania.—The Machiavelli Theatre, one of the finest in Italy, has been totally destroyed by fire, fortunately without any loss of life.

Genoa.—A new theatre, Olympia, with about 1,500 places will open shortly for comedy and operetta.

Savigliano.—An opera, "The Sleeping Beauty," by Cipolla, ex-pupil of the Milan Conservatorio, seems to have been very well received.

Brussels.—"Lilia," a ballet by the talented Belgian violoncello virtuoso and composer Joseph Jacob has produced a very favourable impression at the Monnaie Theatre. Belgian composers are decidedly coming to the fore. *Inter alia*, Jan Blockx's opera "The Bride of the Sea" has all attained its 100th performance in this country.—A great success was scored at the Galeries by Charles Lecocq's operetta "Yetta." The composer was present.

Antwerp.—M. Courboin, whose successful organ recital at the Albert Hall on March 22nd was mentioned in these columns, gives a recital at the Cathedral here on the first Sunday of every month.

Vevey.—An interesting concert took place on April 1st, given by our talented countryman, Mr. Harold Bauer, in conjunction with a Spanish violoncellist, M. Pablo Casals, whose name is probably unknown to London. He has a magnificent tone, touch and technique, which were displayed to the greatest advantage in duet sonatas of Beethoven and Rubinstein with Mr. Bauer, and in a solo sonata by Locatelli.

Zurich.—By way of a singular jubilee performance, a concert was given with precisely the same programme as the one selected by Richard Wagner half a century ago.

St. Petersburg.—"Camorra," a three-act comic opera by Eugenio Esposito, has been given for the first time.

Warsaw.—The Philharmonic Society has offered a prize

of 5,000 roubles for a three- or four-act opera, in which, so far as possible, national popular melodies should be used. The scores are to be sent in before July 1st, 1904. The copyright is to remain the property of the composer of the successful work.

Helsingfors.—The famous Lieder songstress Alice Barbi (Baroness von Wolff-Stomersee) has excited genuine enthusiasm by her return to the concert platform after an interval of fifteen years, the receipts being—like those of the Polish pianist Joseph Sliwinski, the violinist Télémaque Lambrino from Leipzig, and the Danish violoncellist Agga Fritzsche—generously handed over to a fund for the poor.

OBITUARY.

CARL FRIEDRICH WITTMANN, director of the Court theatre, Gera; aged 64.—ROBERT MEFFERT, tenor; at Coblenz.—A. BLUM, baritone; aged 57.—MAX JULIUS SCHERHEY, teacher of singing at New York; aged 42.—JEAN HOMMÉY, Professor of harmony at the Paris Conservatoire; aged 81.—JULIUS LEOPOLD MOSER, violoncellist at the Court Orchestra, Vienna; aged 50.—HERMINE LIEBHART-KUHNERT, opera singer at Vienna; aged 35.—HERMANN KRUG, tenor of the court opera house, Mannheim; aged 35.—ANNA SCHULTZEN-VON ASTEN, teacher of singing, Berlin; aged 55.—ADOLPHE HERMAN, violinist and composer, died at Paris; aged 80.—J. B. KRALL, for many years connected with this paper; died at Bournemouth.—JOHN GELBEKE, composer of popular male choruses; aged 58.—LESLIE CROTTY, born 1853, baritone of the Carl Rosa Company, husband of Mme. Georgina Burns.—DANKO PISTA, gipsy chief, composer and fiddler, at Budapest.—WILLIAM NISBET, well-known violin maker in Scotland.—EMILIO CAGNOLA, composer and teacher at the Florence Liceo; aged 42.

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The Times

of April 11th, 1903, contains the following Review:—

NEW PIANO MUSIC.—*As usual, the new publications of Messrs. Augener outnumber those of all the other publishers put together.* It is a great relief to turn from the masses of pieces by F. Kirchner and C. Gurlitt, with their enormously high opus-numbers and bland repetitions of trivial idioms that have long been hackneyed, to such compositions as Arthur Somervell's "Pan Pipes," three pieces of which the "Tempo di Valse" represent him almost at his best; as all three are in triple time, however, it will not make for effect to play them as a series. A bournée and musette by Alfred Moffat have a successful old-world flavour about them, yet are quite original; a long tarantella by Percy Pitt is not easy to play, and does not lie very easily for the hands, but is interesting as music. Five "Country Scenes" by Edmondstone Duncan, though not to be ranked as difficult, have some value as studies, and, if the six making up his "Musical Pastime" are not as interesting musically, they are easy and pleasant to play. The work of Gaston Borch shows that he knows how to write well for the piano, and his pieces have the merit of sounding harder than they are. A "Mazurk" from Op. 62, and a "Romance sans Paroles" from Op. 67, will be generally acceptable. F. E. Bache's "Souvenirs d'Italie" is one of the firm's most welcome reprints; the late composer had, of course, some ways of expressing himself that are no longer in fashion, but his ideas are always pleasing and their treatment musicianly. A set of selections from the works of Gustav Merkel, better known as a writer for the organ, should be welcome, and his "Frühlingsbotschaft" should find many friends. A scherzo in a flat, by J. L. Nicodé, from the sonata Op. 19, is difficult, but is well worth the attention of proficient amateurs. Almost every year some new writer for the piano is simultaneously discovered by all the publishers, who, after probably rejecting his works for many years together, suddenly determine, or so it would appear, to flood the market with all that he writes. This is quite possibly not the case with Stepan Esipoff, the fortunate man just now, for examples of his work have come under notice on many past occasions; but there has never been such an abundance of his pieces as this year. Some of his "Sunbeams" and "Etincelles," two sets of short pieces, though very simple, are extremely pretty, a brilliant mazurka-caprice from Op. 7, a charming "berceuse," "valse brillante," and "Liebestraum" are the best of his Op. 18. From the works of another equally prolific composer, August Nölck, we select the following:—A set of six "Melodious Pieces," containing a very amusing burlesque duet imitating the oboe and bassoon, a tiny and very pretty "Song without Words," and a clever "Étude Mélodique"; two brilliant valses, Opp. 68 and 74; two graceful serenades, Opp. 77 and 83; and a taking "Gondoliera," Op. 58.

Edition No.		PIANOFORTE SOLOS.	s. d.
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	— Romance sans Paroles. Op. 67, No. 1, in D flat	...	3 —
DUNCAN, EDMONDSTOUNE.	Country Scenes. A Set of Descriptive Pieces, Op. 53:		
No. 1.	Daybreak. Melody	...	3 —
2.	A Race	...	3 —
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4.	Swing Song	...	3 —
5.	On the Lake	...	3 —
—	Musical Pastime. 6 Short Pieces. Op. 60.	each	3 —
No. 1.	Hunting Piece	No. 4. Before Dawn	
2.	Sports and Revels	5. March	
3.	Maying	6. Rondino (Finale)	
ESIPOFF, STEPÁN.	Etincelles. (Sparks.) 6 Short Melodious Sketches. C.—		
No. 1.	La Poupée (Doll's Valse)	...	1 —
2.	Danse des Fées (Fairy Dance)	...	13 —
3.	Chant du Berceau (Cradle Song)	...	1 —
4.	En Mai (Joyous May)	...	1 —
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6.	Badinage (Teasing)	...	1 —

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ESIPOFF, STEPÁN.	Sunbeams. 6 Little Sketches. Op. 9. C.—	...	each 1 —
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2.	Minuet	5. Barcarolle	
3.	The Rivulet	6. In the Garden (Romance)	
—	Mazurka-Caprice. Op. 7, No. 1	...	3 —
—	5 Morceaux. Op. 18:	...	
No. 1.	Berceuse	...	3 —
	3. Valse brillante	...	3 —
	4. Liebestraum	...	3 —
MERKEL,	Frühlingsbotschaft (Message of Spring). Revised, phrased and fingered by O. Thümer. Op. 27	...	3 —
MOFFAT, A.	Bourrée and Musette	...	3 —
NICODÉ, J. L.	Op. 19A. Scherzo	...	4 —
NÖLCK, A.	6 Melodious Pieces (Vortragstücke). Op. 51:		
No. 1.	Song without Words (Lied ohne Worte)	1 —	
2.	Caprice	...	1 —
3.	Oboe and Bassoon (Oboe und Fagott)	3 —	
4.	Study (Studie)	...	2 —
5.	Frolic of the Gnomes (Die Heinzel-männchen)	...	1 —
6.	Melodic Study (Étude mélodique)	3 —	
—	Gondolera. Op. 58	...	3 —
—	Valse brillante. Op. 68	...	4 —
—	Première Valse de Salon. Op. 74	...	3 —
—	Serenade in A. Op. 77	...	3 —
—	Under thy lattice. Serenade. Op. 83...	...	3 —
PITT, P.	Tarantella	...	4 —
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The Times

of April 13th, 1903, contains the following Review:—

NEW PIANO MUSIC.—Among the music sent by Messrs. Augener is Mr. Coleridge-Taylor's "Ethiopia saluting the colours," which is almost as effective in the piano arrangement as for the orchestra; Georges Pfeiffer's "gigue dans le genre ancien" is an admirable specimen of an assumed style, and the "Aquarellen" and "Improvisationen" of Max Reger are less eccentric than most of the composer's work, the latter containing some really interesting numbers. His "Aus der Jugendzeit" is provided with titles à la Schumann, and some of the pieces are sure to please young players. Charles Mayer's album, "Grave and Gay," has a good deal of sentimentality about it, but most of the pieces are effective and all are well written. Eduard Schütt's two "Bluettes" are well contrasted and quite agreeable to play; and four "pièces mélancoliques" by Alfred Toft are prettily expressed. C. de Crescenzo's nocturne in G is a graceful little piece, in which a characteristic Neapolitan rhythm is used; and among the many albums for children may be mentioned Gurlitt's "Kindergarten" and A. Krug's "Santa Claus." Among the studies are a useful and effective couple by Swan Hennessy, and a moderately pleasing "Plainte" for the left hand alone by C. Gurlitt. Of the duets sent we may mention a series of very easy compositions by Alfred Moffat, and Kuhlstrom's "Cornflower" series; a new edition of Mr. S. P. Waddington's charming "suite de pièces," one of the most successful of modern works originally written for four hands; and a very interesting set of variations for two pianos on an original theme by Mr. Arthur Somervell. Among purely educational works are an elementary large-note method by E. Kuhlstrom, many books of useful studies edited by Otto Thümér (why do the editors of such collections persist in ignoring the studies of Alkan?), a remarkably successful set of studies in part-playing by Ernest Fowles, and a "Student's Chart of Technique and Theory," by George Langley, a work-book in which a great deal of sound information is presented in a tabular form. The usual collections of music required for the various examinations of the Associated Boards are also sent.

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